



GAIETY

Theatre Dublin

30th NOVEMBER TO 12th DECEMBER, 1981

Dublin Grand Opera Society

Presents

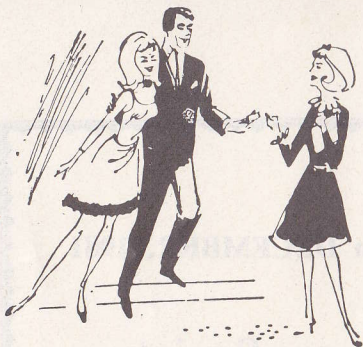
International Opera Season

TONIGHT

THE
BARBER OF SEVILLE
(Rossini)

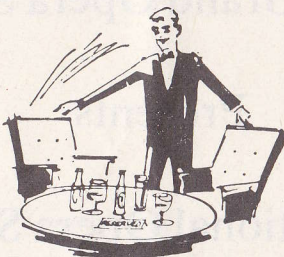


A GAIETY EVENING



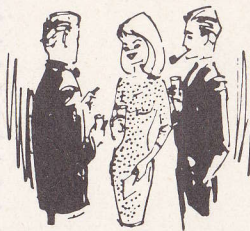
FIRST ACT

Meet in the Gaiety. Have a drink in comfort before the show. Bars open 7.30 p.m. Order and pay for drinks for the interval.



INTERVAL

Your drinks are ready and waiting for you at your table. You're saved time and trouble.



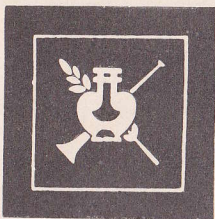
ENCORE

Relax after the show. Have a drink. The bars are always open for half an hour after curtain fall.

FINALE

We trust you enjoyed your Gaiety evening come again!

Licensed Bars on all Floors.



GAIETY THEATRE

SOUTH KING STREET, DUBLIN 2

Telegrams: Gaiety Theatre

Telephone: **771717**

Directors:

Eamonn Andrews, Lorcan Bourke,

Dermot Cafferky, Joe Kearns.

Resident Manager: Joe Kearns

Commencing Monday 30th November, 1981. Nightly 7.30 p.m.

DUBLIN GRAND OPERA SOCIETY

Presents

International Opera Season

30th NOVEMBER TO 12th DECEMBER, 1981

THE BARBER OF SEVILLE (Rossini) *(in English)*

CARMEN (Bizet) *(in French)*

NORMA (Bellini) *(in Italian)*

GUEST ARTISTES

Cynthia Buchan; Brendan Cavanagh; Cleopatra Ciurca;

Dublin City Ballet; Maria Luisa Garbato; Rita Harpur;

Rosalind Horsington; Paul Hudson; Peter McBrien; Maurice Maievski;

Sean Mitten; Michele Molese; Frank O'Brien; Mary O'Sullivan;

Alan Opie; Franco Pugliese; Anthony Roden; Platon Shvets;

Lynne Strow Piccolo; Kumiko Yoshii.

Conductors: Napoleone Annovazzi, Colman Pearce, Albert Rosen.

Producers: Dario Micheli, Tom Hawkes.

Designers: Dario Micheli, Patrick Murray,
Patricia Patrick (Theatre Municipal, Besançon, France).

Stage Director: Patrick McClellan

Asst. Stage Director: Josephine Scanlon.

Chorus Masters: John Brady, Luciano Pelosi.

Choreographer: Babil Gandara.

The Radio Telefis Eireann Symphony Orchestra

by kind permission of the RTE Authority.

*Latecomers will not be seated during music. The management reserve
the right to make unavoidable alterations without notice.*

Barber of Seville

ROSSINI

Place: Seville.

Time: middle of eighteenth century.

Act I: A street in Seville in front of Dr. Bartolo's house. Count Almaviva has fallen in love with Rosina, Doctor Bartolo's charming ward, but she is strictly watched by her elderly guardian, who wants to marry her himself. Almaviva serenades Rosina, but unfortunately she does not appear on the balcony. Figaro, the barber, appears, and introduces himself in the aria 'Largo al factotum della città' ('Room for the city's factotum'). Almaviva bribes Figaro to help him. After Bartolo has left the house, Rosina finally appears on the balcony. Almaviva gives himself the simple name of Lindoro, for he wants her to love him for himself, irrespective of his rank or wealth. Their short conversation is interrupted, and Rosina has to retire. The Count is furious, but Figaro suggests he should introduce himself into the house disguised as a soldier.

Act II: A room in Dr. Bartolo's house. Rosina has just written a letter to Lindoro, and reads it over in the aria: 'Una voce poco fa' ('A little voice I heard just now'). Basilio, Rosina's music-master, tells Bartolo that Count Almaviva, who they both know loves Rosina, is back in Seville. Basilio suggests that Bartolo should get rid of Almaviva by slanderer him — 'La calunnia'. Figaro has meanwhile told Rosina that Lindoro is coming to see her that very day, and in her happy excitement she is twice as pert as usual towards her guardian. Bartolo gets very angry, and puts her in her place in the aria: 'A un dottor della mia sorte queste scuse, Signorina' ('To a man of my importance dare you offer such excuses'). The Count, disguised as a soldier, noisily enters the house, pretending to be drunk and swearing and shouting. eventually he succeeds in speaking to Rosina. The din brings the watch to the house, and they arrest Almaviva; they soon release him, however, when he tells them who he really is — much to the surprise of Dr. Bartolo — 'Fredda ed immobile' ('Awe-struck and immovable').

Act III: A room in Dr. Bartolo's house. Almaviva, this time disguised as a music-master, appears to give Rosina her music lesson on behalf of Basilio, who he says is ill. During the music lesson Bartolo is being shaved by Figaro in the same room, so as not to let Rosina out of his sight for one moment. Basilio, unaware of what is going on, quite unexpectedly appears to give Rosina her music lesson, but a purse of money slipped to him by the Count quickly persuades him to keep quiet. Figaro makes him believe that he has yellow fever and in the quintet they all urge him to go home to bed as quickly as possible: 'Buona sera, mio Signore' ('Fare you well then, good Signore'). The Count becomes more and more daring, and when Bartolo surprises the couple embracing, he

throws both the Count and Figaro out of the house. There is no time to lose. He sends for a notary to draw up the marriage contract at once, and meanwhile tries to persuade Rosina of Lindoro's treachery by telling her that he is only trying to win her for Count Almaviva. Rosina, infuriated, discloses to her guardian that Lindoro and Figaro intend to kidnap her that very night, and Bartolo hurries out to alert the watch. Storm music introduces the final scene. Almaviva and Figaro climb in over the balcony and quickly explain to Rosina that Almaviva and Lindoro are one and the same person. The notary and Basilio appear, and the Count and Rosina sign the marriage contract. Bartolo, arriving at last with the watch, has to acknowledge that he has been outwitted.

DUBLIN CITY BALLET

presents

14th to 19th December, 1981 at the

GATE THEATRE

CEREMONY OF CAROLS

A Christmas celebration to music by Benjamin Britten

Choreographed by Mary Anthony

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DREAMS

Choreographed by Anna Sokolow

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JAZZ SUITE

Choreographed by Anne Courtney and Lou Conte

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RIDERS TO THE SEA

Choreographed by Mary Anthony

Special Guest Appearances

Anne Courtney, Babil Gandara, Ross Parkes

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Dublin City Ballet School, Blackrock Town Hall, — for full-time training in modern and classical dance — is presently taking applications.

Monday 30th November

Wednesday 2nd December

THE BARBER

Gioacchino

Text by Cesare Sterbini

First performed, Argentina Theatre

DRAMATIS PERSONAE

Count Almaviva (*a Spanish Grandee*)

Doctor Bartolo

Rosina (*his ward*)

Basilio (*a singing teacher*)

Figaro (*Barber and general factotum*)

Berta (*Dr. Bartolo's housekeeper*)

Fiorello (*Almaviva's servant*)

Sergeant

Musicians, Soldiers

RTE SYMPHONY

(by kind permission of the RTE)

Producer: TOM HAWKES

Place: Seville in Spain

Act I

A street by Dr. Bartolo's House

Act II

In Dr. Bartolo's House

Act III

Dr. Bartolo's House

Warning bells will sound five minutes and ten seconds before the start of the performance.

Friday 4th December

Tuesday 8th December

OF SEVILLE

Rossini

after Beaumarchais

e, Rome, 5th February, 1876

PERSONAE

ANTHONY RODEN

PETER McBRIEN

CYNTHIA BUCHAN

PAUL HUDSON

ALAN OPIE

ROSALIND HORSINGTON

FRANK O'BRIEN

FRANK O'BRIEN

rs, Peasants

ORCHESTRA

e RTE Authority)

Conductor: COLMAN PEARCE

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Lighting by Sean Burke

two minutes before rise of curtain.

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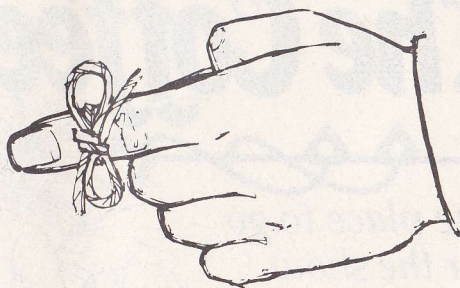
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after the show*

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Printed by the Elo Press Ltd., Dublin 8.